

# Art | Basel

## Miami Beach | Dec | 1-4 | 2016

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### **NILS STÆRK**

Presents at J10

Darío Escobar

Eduardo Terrazas

FOS

Gardar Eide Einarsson

Matthew Ronay

Nils Erik Gjerdevik

Kabinett – solo presentation

Olaf Breuning

**NILS STÆRK APS**  
**NY CARLSBERG VEJ 68**  
**DK-1760 COPENHAGEN**  
**VAT# DK-31498538**  
**TEL +45 3254 4562**  
**MAIL GALLERY@NILSSTAERK.DK**  
**WEB NILSSTAERK.DK**

# NILS STÆRK

## DARÍO ESCOBAR

Dario Escobar (b. 1971, Guatemala City, Guatemala) works in various media: sculpture, installation, painting, and drawing. His work in general makes use of the concept of the readymade. The objects Escobar uses in his works are though always altered in some way or another and gain new meanings through both the alterations as well as the placement of the objects in an artistic context.

General themes in Escobar's work are the complex relations between globalisation, aesthetics, colonialism, modernism and consumerism. The structural power relations between these concepts are investigated through attention to both materials and space as well as the different connotations connected with the objects chosen.

Escobar lives and works in Guatemala City, Guatemala. His works are included in important collections such as: Centre Pompidou, Paris, Thyssen-Bornemisza Art Contemporary, Vienna, Museum of Contemporary Art, Los Angeles, Museum of Fine Art, Boston, La Fundación / Colecció Jumex, Mexico City, Harvard Art Museums, Cambridge, Museum of Latin American Art, Long Beach

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# NILS STÆRK



Darío Escobar  
*Equilibrio N° 2*, 2015  
Wood and Rubber  
34 x 53 x 305.5 cm  
13.39 x 20.87 x 120.28 inches  
(Inv #DE 15 028)

# NILS STÆRK



Darío Escobar  
*Composition No. 1, 2016*  
Cinnabar pigment on paper  
70.5 x 71 x 4.2 cm  
27.76 x 27.95 x 1.65 inches  
(Inv #DE 16 016)

# NILS STÆRK

FOS

FOS' (Thomas Poulsen, b. 1971) artistic practice is diverse and moves through many genres and materials. It encompasses, in the broadest sense, sculpture, installation, music, architecture, and design. FOS' works explore how the language of objects and space define us as social beings.

FOS' recent solo exhibitions include *Maggie Margeret Lives*, as part of ICA, London's one year project, *Porthole*, Kunsthall Charlottenborg, Copenhagen, *Declarations of Unsolid Memories*, Camden Arts Center, London.

Earlier this year FOS finished the monumental public installation *Your Success is Your Amnesia* commissioned by Ny Carlsbergfondet installed in front of the school HF-Centret Efterslægten in Copenhagen.

FOS is educated from The Royal Danish Academy of Fine Arts in Copenhagen. In 2006 he received the Danish Arts Council's three year working grant and in 2011 the Carl Nielsen and Anne Marie Carl-Nielsen Scholarship.

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**WEB NILSSTAERK.DK**

# NILS STÆRK



FOS  
*One language traveller*, 2011  
Mixed media  
122 x 122 x 20 cm  
48.03 x 48.03 x 7.87 inches  
(Inv #FOS 11 001)

# NILS STÆRK



FOS  
*One language traveller - Set #5, 2, 2012*  
Mixed media  
122 x 122 x 20 cm  
48.03 x 48.03 x 7.87 inches  
(Inv #FOS 12 001)

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NILSSTAERK.DK · GALLERY@NILSSTAERK.DK · +45 3254 4562

# NILS STÆRK



FOS  
*The Ethereal Doublet*, 2012  
Acrylic plaster  
30 x 36 x 20 cm  
11.81 x 14.17 x 7.87 inches  
Wooden plinth 90 cm / 35.43 inches  
(Inv #FOS 12 005)



# NILS STÆRK



FOS  
*Untitled*, 2012  
Salt, brass, paint  
77 x 77 x 2.8 cm  
30.31 x 30.31 x 1.1 inches  
(Inv #FOS 12 004)

# NILS STÆRK

## EDUARDO TERRAZAS

Terrazas got his broad breakthrough in 1968 when he designed the visual identity for the Olympic Games in Mexico. In general Terrazas' art exists in a constant dialogue with the society that surrounds him: one example being his Huicholes yarn images that comment on Mexican traditions and national sentiment. His process being wooden plates covered in tree sap overlaid with colored wool thread fixed to the plate. Such processes reference the Huicholes people who are one of the oldest ethnic groups in Mexico and through use of their particular artistic expression Terrazas establishes a connection between the Mexican art and craft tradition and modernistic constructivism. The weavings can still be considered to set themselves apart from constructivism however due to their lack of industrial characteristics that was so often the target of this version of modernism.

Eduardo Terrazas (1936, Guadalajara, Mexico) lives and works in Mexico City. His work has been shown at Museum Carrillo Gil (Mexico City), the 11th Sharjah Biennial (Sharjah) and MoMA (New York).

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# NILS STÆRK



Eduardo Terrazas

*Possibilities of a Structure : Cosmos 1.1.255 A,B,C,D - Colors of the World, 2016*

Woolen yarn on wooden board covered with Campeche wax

4 pieces, each:

30.3 x 30.3 x 3.8 cm

11.93 x 11.93 x 1.5 inches

(Inv #ET 16 025)

# NILS STÆRK



Eduardo Terrazas

*Possibilities of a Structure : Cosmos 1.1.256 A,B,C,D - Colors of the World, 2016*

Woolen yarn on wooden board covered with Campeche wax

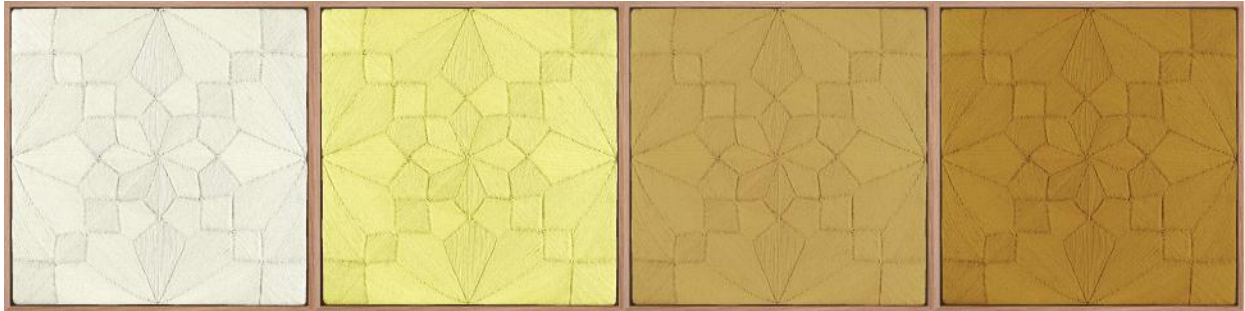
4 pieces, each:

30.3 x 30.3 x 3.8 cm

11.93 x 11.93 x 1.5 inches

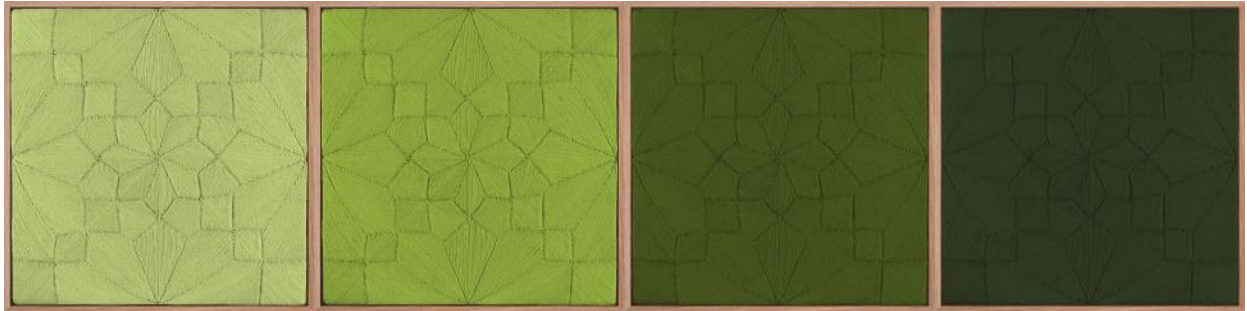
(Inv #ET 16 026)

# NILS STÆRK



Eduardo Terrazas  
*Possibilities of a Structure : Cosmos 1.1.257 A,B,C,D - Colors of the World, 2016*  
Woolen yarn on wooden board covered with Campeche wax  
4 pieces, each:  
30.3 x 30.3 x 3.8 cm  
11.93 x 11.93 x 1.5 inches  
(Inv #ET 16 027)

# NILS STÆRK



Eduardo Terrazas

*Possibilities of a Structure : Cosmos 1.1.258 A,B,C,D - Colors of the World, 2016*

Woolen yarn on wooden board covered with Campeche wax

4 pieces, each:

30.3 x 30.3 x 3.8 cm

11.93 x 11.93 x 1.5 inches

(Inv #ET 16 028)

# NILS STÆRK



Eduardo Terrazas

*Possibilities of a Structure : Cosmos 1.1.259 A,B,C,D - Colors of the World, 2016*

Woolen yarn on wooden board covered with Campeche wax

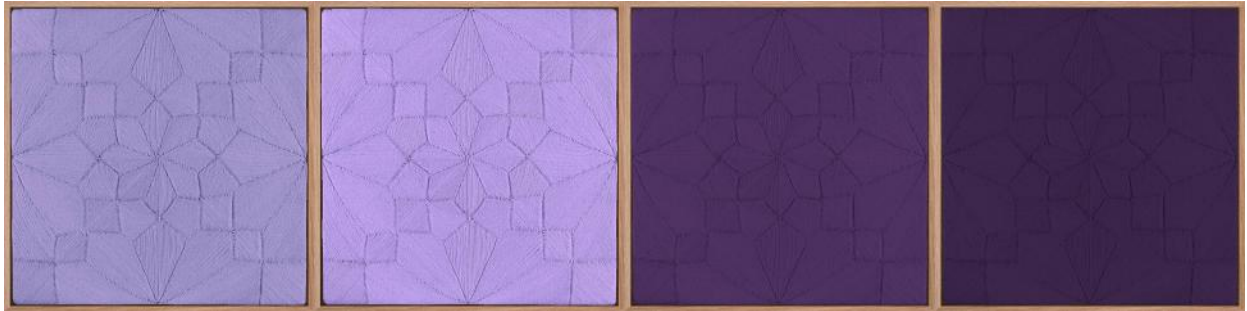
4 pieces, each:

30.3 x 30.3 x 3.8 cm

11.93 x 11.93 x 1.5 inches

(Inv #ET 16 029)

# NILS STÆRK



Eduardo Terrazas

*Possibilities of a Structure : Cosmos 1.1.260 A,B,C,D - Colors of the World, 2016*

Woolen yarn on wooden board covered with Campeche wax

4 pieces, each:

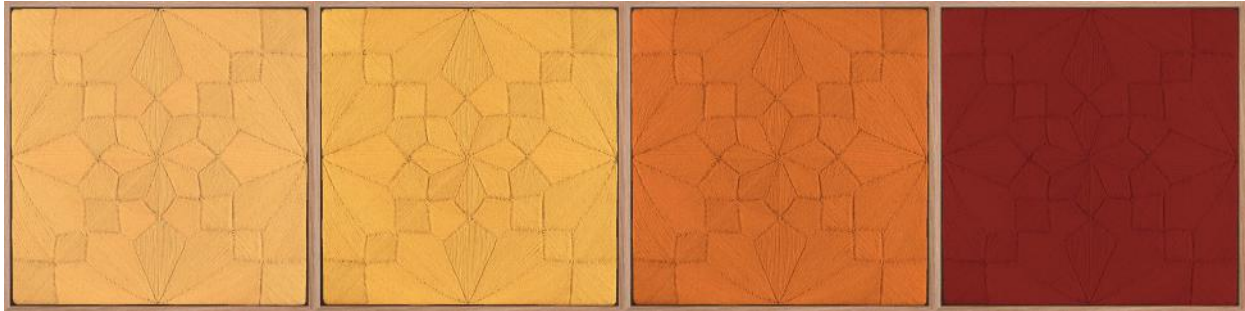
30.3 x 30.3 x 3.8 cm

11.93 x 11.93 x 1.5 inches

(Inv #ET 16 030)



# NILS STÆRK



Eduardo Terrazas

*Possibilities of a Structure : Cosmos 1.1.261 A,B,C,D - Colors of the World, 2016*

Woolen yarn on wooden board covered with Campeche wax

4 pieces, each:

30.3 x 30.3 x 3.8 cm

11.93 x 11.93 x 1.5 inches

(Inv #ET 16 031)

# NILS STÆRK

## MATTHEW RONAY

Matthew Ronay's sculptural works are like mythological visions that embrace the mystical and strange without losing the ability to impact the viewer on a fundamentally human level. Ronay works with humble materials such as wood, papier mâché and fabric and sets forth oppositions such as male/female; life/death; light/darkness; and reality/unreality. Both formally and as regards to content Ronay's artistic universe is informed by the spirituality and design of some non-western cultures as well as the cosmology of science fiction. His interest in rites and ceremony is expressed in his works that often have talisman-like features. Oftentimes Ronay 'activates' his works by performing at his exhibitions, where he transfers his energy to the works and infuses them with vitality.

Inspired by the psychoanalytic Carl Jung and the mythologist Joseph Campbell Ronay works with his intuition in order to reach an expression that reaches us at a fundamental and collective unconscious level. His enigmatic sculptures and stagings engender a strange remembrance of something primal and instinctively original that lies deeply buried in the consciousness of modern man.

Matthew Ronay (b. 1971, Louisville, US) lives and works in Brooklyn, NY, US. Solo exhibitions include Kunsthalle Lingen, Lingen, DE, La Conservera, Murcia, ES, Parasol Unit, London, UK. Group exhibitions include The Lyon Biennial, Lyon, FR, Schirn Kunsthalle, Frankfurt, DE, Astrup Fearnley Museum for Modern Art, Oslo, NO, AROS, Århus, DK, Chelsea Art Museum, New York, US, The Whitney Museum of American Art, New York, NY, Reykjavik Art Museum, IS, Institute of Contemporary Art, Boston, US.

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**NY CARLSBERG VEJ 68**  
**DK-1760 COPENHAGEN**  
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**WEB NILSSTAERK.DK**

# NILS STÆRK



Matthew Ronay  
*Reabsorption from Erebus*, 2016  
Basswood, dye, flocking, steel  
127 x 55.9 x 48.3 cm  
50 x 22 x 19 inches  
(Inv #MRo 16 001)

# NILS STÆRK



Matthew Ronay  
*Speculative Organ*, 2016  
Basswood, dye, gouache, plastic, flocking  
92.7 x 68.6 x 10.2 cm  
36.5 x 27 x 4 inches  
(Inv #MRo 16 002)

# NILS STÆRK

## GARDAR EIDE EINARSSON

Gardar Eide Einarsson (b. 1976) works with the notion of sub cultures and how to access these environments. He addresses this subject matter through diverse media as installation's, paintings, sculptures etc. The notion of subversion and the undermining of the establishment is present, yet without being an aspiration of the artist, this obviously points to the classical notion of the artist's position in society. All his works relate to the anti institutional and to the interference of concepts of freedom and the structures and organizations in society. The artist makes apparent the communicative strategies of inclusion and exclusion dominant in the culture we live in and the parallel systems existing on the boarder of the wellknown society. With a view on the institutions of society, Einarsson explores how they are negotiated and how ways are found to escape them and work with different degrees of belonging and non-belonging.

Einarsson has previously had solo exhibitions in institutions such as ARoS, Aarhus Art Musuem, DK, Bergen Kunsthall, NO, Kunsthalle Fridericianum, Kassel, DE, Bonniers Konsthall, Stockholm, SE, Reykjavik Art Museum, IS, Astrup Fearnley Museum of Modern Art, Oslo, NO, The Modern Art Museum of Fort Worth, US, Centre d'Art Contemporain, Geneve, CH, Museum St. Louis, US, Frankfurter Kunstverein, DE, Swiss Institute, New York, US amongst others. Einarsson lives and works in Tokyo, Japan.

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# NILS STÆRK



Gardar Eide Einarsson  
*Urban Rural Problems*, 2016  
Acrylic, gesso and pencil on canvas  
162 x 162 cm  
63.78 x 63.78 inches  
(Inv #GEE 16 007)

# NILS STÆRK

NILS ERIK GJERDEVIK

The artistic practise of the Danish/Norwegian artist Nils Erik Gjerdevik (1962 - 2016) consisted of painting and ceramic sculptures, as well as individual works on paper. Nils Erik Gjerdevik was well known for his non-figurative paintings that challenge all the set rules and conventions of painting as a genre. He always confronted our idea of how a painting should be presented through his use of peculiar formats, alternative colours and composition rarely built around the classical notion of harmony. His paintings tend toward a more double-edged expression where seemingly divergent ideas and movement meet and become one and the same image. This practice applies to his drawings and his ceramic sculpture work as well. The sculptures and paintings function as different yet closely related points of entry into Gjerdevik's artistic thought, and almost always come together as one expression when exhibited.

His focus and field of interest was what you could call the preconditions and potential of the non-figurative. His works almost take on the character of a survey of the diverse systems of abstractions in art history - the linear structures of constructivism, meandering arabesques of the art nouveau, the grid system of minimalism, the visual phenomena of op art, as well as patterns and styles of pop art. In his works Gjerdevik broke with the classical principles of composition; the distinctions between foreground and background is blurred, and the perspective seems to point both in to and out of the painting. He was flirting with a psychedelic architectural universe, where gravity was eliminated and impossible meetings between subjects, themes, styles, and techniques occurs. Gjerdevik always incorporated the architectonic as a principle in his work, whether it was the three-dimensional sculpture or the two-dimensional painting.

NILS STÆRK APS  
NY CARLSBERG VEJ 68  
DK-1760 COPENHAGEN  
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WEB NILSSTAERK.DK

# NILS STÆRK



Nils Erik Gjerdevik  
*Echo no. 8, 2016*  
Oil on canvas  
190 x 190 cm  
74.8 x 74.8 inches  
Signed on the back  
(Inv #NEG 16 008)



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### **NILS STÆRK**

Kabinett - solo presentation

Olaf Breuning

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**NY CARLSBERG VEJ 68**  
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# NILS STÆRK

## OLAF BREUNING

At first sight, Olaf Breuning's (b. 1970 Switzerland) humoristic self-irony may appear simplified and accessible. But when one enters into his imagery, one discovers that it is rather more complex. The multilayered works comprise reflections on western society. While Breuning possesses the ability to see through our smug and hypocritical society, he does not dissociate himself from it. Instead, he takes part in it, accepting the conditions of our time and seemingly enjoying them.

Breuning takes us into the contradictions of his own position within the Western contemporary art world: problems of human existence are seemingly addressed, and with an undeniably self-ironic undertone Breuning confronts us with the consequences of a media-modelled pop-culture society.

Olaf Breuning is educated from Zürich University of the Arts, but lives and works in New York, USA. Most recent institutional solo exhibitions include: NRW-Forum, Düsseldorf, Kunsthall Stavanger. Haifa Museum of Art, Zentrum Paul Klee, Bern, Palais de Tokyo, Paris and Kunstmuseum Luzern. Represented in public collections like Louisiana Museum of Modern Art, DK. Kunsthall Hamburg, DE. Musée d'Art Moderne et Contemporaine, FR among others.

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# NILS STÆRK



NILS STÆRK · ART BASEL MIAMI BEACH

Olaf Breuning  
*Invasion*, 2016  
Hand painted ceramic  
10 x 50 x 40 cm  
3.94 x 19.69 x 15.75 inches  
(Inv #OBr 16 019)

NILS STÆRK ApS · NY CARLSBERG VEJ 68 · DK-1760 COPENHAGEN  
NILSSTAERK.DK · GALLERY@NILSSTAERK.DK · +45 3254 4562

# NILS STÆRK



NILS STÆRK · ART BASEL MIAMI BEACH

Olaf Breuning  
*There is always someone smiling*, 2016  
Hand painted ceramic  
8 x 35 x 26 cm  
3.15 x 13.78 x 10.24 inches  
(Inv #OBr 16 020)

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NILSSTAERK.DK · GALLERY@NILSSTAERK.DK · +45 3254 4562

# NILS STÆRK



NILS STÆRK · ART BASEL MIAMI BEACH

Olaf Breuning  
*Sun and Clouds*, 2016  
Hand painted ceramic  
29 x 24 x 23 cm  
11.42 x 9.45 x 9.06 inches  
(Inv #OBr 16 032)

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